

STEVEN BRYANT

Alchemy in Silent Spaces

- I. *the logic of all my dreams*
- II. *points of attraction (the moon and the sun)*
- III. *the still point of destruction*

Duration:

- I. ca. 8'30"
- II. ca. 5'30"
- III. ca. 5'00"

Comissioned by Ray Cramer and Indiana University for the IU Wind Ensemble.

Dedicated to Ray Cramer and the Indiana University Wind Ensemble.

*Premiered October 31st, 2000, (mvt. I) and March 1st, 2001 (mvts. II and III.),
by the Indiana University Wind Ensemble, Ray Cramer, conductor*

Version:

I version 1.2r2

II version 1.2

III version 1.1

If errata are discovered, they will be posted at www.stevenbryant.com

Program Notes

Alchemy in Silent Spaces is music of transformation. Born from music I wrote while an undergraduate student of Francis McBeth, it embodies both musical and extra-musical symbols from that period of my life.

The first movement, *the logic of all my dreams*, is music of simple, optimistic delicacy and beauty. The opening, based around a singular, repeated “F” in the piano, is extremely sparse in texture. Intended to evoke a floating sense of stasis, it nevertheless gradually gains momentum and mass, building slowly, yet irrevocably, toward an all-encompassing, harmonically consonant, blanket of warmth.

The second movement, *points of attraction*, again opens quietly, this time gaining momentum more quickly. Instead of arriving at a particular musical destination, however, it continues spiraling upward and outward, reaching a precipice, and falling into *the still point of destruction*. Movement iii. is a ferocious, harmonically divergent hybrid of propulsive dissonance and bittersweet nostalgia. Composed of the same motives from the first two movements, they have transformed in character and context, producing an alloy of pleasure and pain in relentless rhythmic release.

Performance Notes

General Notes:

- All movements are played without pause - each begins before the last fades completely.
- Notes tied over to an eighth note should cut off *on* the beat, and not be held for their full value.

Movement I.

- A sense of continuity is of utmost importance. The first several minutes of the work should NOT feel like random gestures in the midst of silence, but outline a slow, inexorable progression toward the point of arrival in measure 89.
- The repeated “F” in the piano throughout the opening is marked **pp**, but the piano should be clearly audible.
- The arpeggiated figures throughout the piece should possess a sparkling, unforced quality. It is important that the top note of each arc occurs in the correct rhythmic location.

Movement II.

- Mvt. ii. is music of continual acceleration, though it flows and ebbs with each phrase. The music should be liquid, flowing ever upward and outward until it climaxes in measure 91.
- The slowing in mm. 94-98 is quite extreme, as the music finally grinds to a halt.

Movement III.

- This mvt. erupts ferociously, and never truly relents, even with the sudden moments of quiet lyricism. The changes in dynamics and character are abrupt, and should be played for maximum intensity and effect.

About the Composer

Steven Bryant (b. 1972, Little Rock, Arkansas) studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He is a member of **BCM International** (bcminternational.com), a collective of young composers who write for the wind ensemble medium. More information is available at his website (<http://www.stevenbryant.com>).

BCM International

BCM International is a consortium of like-minded composers who create original works for symphonic winds. We are not a corporate entity, nor a publishing house. Our goal is to create music for the wind ensemble medium not bound by traditional thought or idiomatic cliché. Visit <http://www.bcminternational.com> for more information.

Alchemy in Silent Spaces

i. the logic of all my dreams

♩ = 60

Piccolo

Flute 1

Flute 2-3

Oboe

English Horn

Bassoon

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

PERUSAL SCORE - NOT FOR PERFORMANCE USE

PERFORMANCE MATERIALS AVAILABLE FOR HIRE FROM STEVEN BRYANT:

rental@stevenbryant.com

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1-2

Horn in F 3-4

Trombone 1

Trombone 2

Trombone 3 (Bass)

Euphonium

Tuba

Timpani

Glockenspiel/Marimba

Crotales

Vibraphone

Mark Tree
Tam-tam

Sus. Cymbal
Bass Drum

Harp

Piano

Contrabass

Glock. (very soft mallets)
l.v. (sempre) to Marimba

Marimba
very soft mallets

l.v. (sempre)

bowed

bowed

l.v. (sempre) 6

"sparkling"
l.v. (sempre)

"sparkling"
l.v. (sempre)

♯ (always held unless otherwise noted)

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Marimba

Glock. very soft mallets

bowed

pp

p

7

6

7

7

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

(sound as if unmeasured and rubato)
solo
pp *mp* *pp*

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

to Marimba
pp

bowed
pp

pp

45

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

45

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B.Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

1 player

p

n

(solo)

p

(solo)

p

1 player

pp

1 player

pp

1 player

pp

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Glock.

p

dampen

ord.

bowed

p

bowed

ord.

p

L.v. (sempre)

p

Mark Tree

mp

L.v. (sempre)

pp

dampen

pp

mp

L.H.

R.H.

L.H.

R.H.

pp

n

pp

73

80

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

73

80

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Pic. *p* *mf* *p* *mf* *f* *ff*

Fl. 1 *mf* *f* *ff*

Fl. 2-3 *mf* *f* *ff*

Ob. *mf* *f* *ff*

E. Hn. *f* *ff*

Bsn. *f* *ff*

Bb Cl. 1 *p* *mf* *f* *ff*

Bb Cl. 2 *mf* *f* *ff*

Bb Cl. 3 *mf* *f* *ff*

B. Cl. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

PERUSAL SCORE - NOT FOR PERFORMANCE

Bb Tpt. 1 *mf* *f* *ff*

Bb Tpt. 2 *mf* *f* *ff*

Bb Tpt. 3 *mf* *f* *ff*

Hn. 1-2 *mf* *f* *ff*

Hn. 3-4 *mf* *f* *ff*

Tbn. 1 *mf* *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 (Bs) *f* *ff*

Euph. *mf* *f* *ff*

Tba. *f* *ff*

Timp.

Glock./Mar. *mf* *f* *ff*

Crot. *mf* *f* *ff*

Vib. *f* *ff*

Mark Tree Tam-tam

Sus. Cym. B. Dr. *f* *ff*

Hp. *f* *ff*

Pno. *f* *ff*

Cb. *f* *ff*

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSAL SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.

Pic.

Fl. 1

Fl. 2-3

Ob.

E. Hn.

Bsn.

Bb Cl. 1

Bb Cl. 2

Bb Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

PERUSA SCORE - NOT FOR PERFORMANCE USE

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3 (Bs)

Euph.

Tba.

104

Timp.

Glock./Mar.

Crot.

Vib.

Mark Tree
Tam-tam

Sus. Cym.
B. Dr.

Hp.

Pno.

Cb.